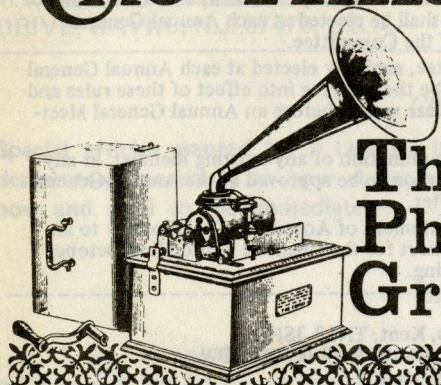


The Hillandale News



The official journal of the
**The City of London
 Phonograph and
 Gramophone Society**
 inaugurated 1919

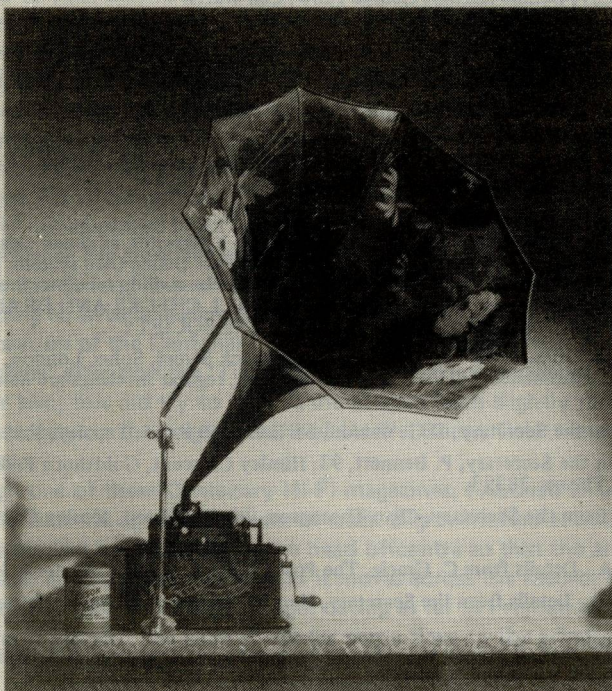
NO. 96

JUNE, 1977

5

May

1	sun	17	tue
2	mon	18	wed
3	tue	19	thu
4	wed	20	fri
5	thu	21	sat
6	fri	22	sun
7	sat	23	mon
8	sun	24	tue
9	mon	25	wed
10	tue	26	thu
11	wed	27	fri
12	thu	28	sat
13	fri	29	sun
14	sat	30	mon
15	sun	31	tue
16	mon		



STANDARD model B

6

June

wed	1	fri	17
thu	2	sat	18
fri	3	sun	19
sat	4	mon	20
sun	5	tue	21
mon	6	wed	22
tue	7	thu	23
wed	8	fri	24
thu	9	sat	25
fri	10	sun	26
sat	11	mon	27
sun	12	tue	28
mon	13	wed	29
tue	14	thu	30
wed	15		
thu	16		

Stereo Sound

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. The Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meetings Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: George Frow, [REDACTED] Sevenoaks, Kent, TN13 3SH.
 Vice-Presidents: James F. Dennis, R.C.S., [REDACTED] Ipswich, Suffolk, IP1 1TW.
 A.D. Besford, [REDACTED] Great Yarmouth, Norfolk.
 Chairman: Christopher Proudfoot, [REDACTED] Meopham, Gravesend, Kent.
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 Hon. Secretary: John McKeown, [REDACTED] St. James's, London, SW1Y 6PZ.
 Archivist: John Carreck, [REDACTED] Chislehurst, Kent, BR7 5DX.
 Hon. Members: Ernie Bayly, Dennis Harbur, George Frow, Len Watts.
 Committee: B. Raynaud, F. Andrews, J. McKeown, Len Watts.

TREASURER'S NOTES: In future, would members please send all monies in Sterling (cheques, Postal Orders, etc.) direct to the Treasurer, *together with all orders for goods*, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES:

U.K. and Europe	£3.00 per year	U.S.A. & Canada	\$6.00 Surface Mail
New Zealand Airmail	£4.00 per year		\$8.00 Airmail
Australis, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased). £4.00 per year			

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. **PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY"**.

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1, on the first MONDAY of every month commencing at 7.00 p.m. In addition, regular meetings are held at the following centres:

HEREFORD. Details from the Secretary, D.G. Watson, [REDACTED], Tupsley, Hereford.

MIDLANDS. Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER. Details from the Secretary, Clive Thompson, [REDACTED] Mosley Common, Worsley, Lancs.

VICTORIA, AUSTRALIA. Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND. Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED] [REDACTED] Liverpool, L16 1LA.

THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH SOCIETY by Bill Brott, [REDACTED] West Finchley, London, N3 1PG, to whom all articles should be sent.

COVER ILLUSTRATION – THE EDISON PHONOGRAPH CALENDAR 1977

The illustration on the cover is one card from a set of six in full colour beautifully printed and limited in supply – they cost \$2.00 the set and can be obtained from CHARLES HUMMEL, [REDACTED] WAYNE, N.J. 07470, U.S.A.

URGENTLY WANTED

Special articles wanted for a Lumper issue to celebrate the Edison Centenary – Pictures are desperately needed – so how about a special effort from all our members? Start looking now and send to me immediately.

Ed.

CHAIRMAN'S CHAT

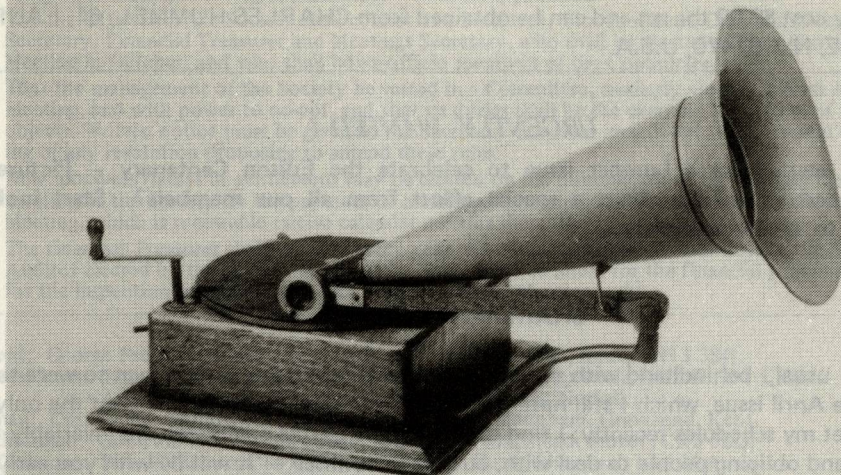
I am, as usual, behindhand with my copy for the June Hillandale, but then so were the printers with the April issue, which I still have not seen. I might add that they are not the only printers to have upset my schedules recently; I find that members of this profession are invariably the most charming and obliging people to deal with, but their promises – 'It will be with you early next week', or 'First thing tomorrow', are seldom to be relied upon. Curious.

May I commend to your attention the fact that there is to be a meeting of the Society at the Eccentric Club, Ryder St., London S.W.1., on Saturday June 25th at 6 p.m. (doors open 5 p.m.). We will have the honour to be addressed by Professor Raymond Wile, over from the States for a visit which will include the following weekend's Edinburgh Symposium; his subject will be the work of the Volta Laboratories in the development of sound recording, and should provide us with some very interesting and new material.

Now a plea: among the many requirements for our Centenary Exhibition in August is a 'Grand' size mandrel for a Type AB Graphophone. This fits over the standard-size mandrel, and unlike most slip-on types is of solid nickel-plated brass construction with a small boss at the right-hand end, where it is secured to the centre of the standard mandrel by a knurled nut. I would be pleased to hear from any member who felt able to lend us such a mandrel.

I have been hoping to write a review of the various articles which have been appearing in journals in commemoration of the Centenary. Alas, I simply have not had the time so far, but I do commend to members' attention the 'Times' supplement which appeared in May. In spite of the inevitable error or two, this did try to look at the subject from slightly new angles. The normal hack accounts, based largely on the original work of Messrs. Chew, Gelatt and Read & Welch, are beginning to pall a little.

Looking through one of these Centenary Hi-Fi magazines, I noticed an ad. for a pick-up which claimed proudly that the age-old problem of track-alignment had at last been solved by fitting the arm with a parallel bar attached to the head offcentre so that the angle of the head in relation to the main arm is constantly changing as it moves across the record. Now I seem to recall being shown a similar device some years ago, dating as far as I remember from the early 1950s, and the same arrangement has been in use for some time on the windscreen-wipers of buses and lorries. Ah! well, I dare say it won't be long before Sidney Carter's l.p. cylinders become a reality.



Gramophone & Typewriter Ltd. Monarch Junior, circa 1903

The first of the Monarch Juniors, this was really a sort of overgrown 'Trade-Mark' model, with a ten-inch turntable and a larger mainspring. The motor is the same design as that of the original seven-inch machine, but because of the larger case it can just be enclosed, spring and all, by being mounted diagonally. The speed-regulating screw protrudes at an angle of 45° .

FIRE!

EDISON SEES HIS VAST PLANT BURN

Annotated by Ronald White.

"Thomas A. Edison's manufacturing and experimental plant at West Orange, N.J., was more than half destroyed by fire last night. Ten buildings of the plant were wiped out, including some of the finest and most recently constructed in the Edison tract. The Edison Experimental Laboratory and the storage battery buildings were the only ones of importance saved."

So began the article on page one of a prominent New York newspaper of December 10th, 1914. Edison, who reached the scene of the fire soon after it began (at 5.30 pm the previous day) reacted in a typical unemotional manner: "Although I am over 67 I'll start all over again tomorrow". It is said that he was taking down notes for the re-building, even while watching the holocaust!

Mr. Wilson, Edison's general manager, estimated that 3,500 of the company's 7,000 employees would have to do other than their usual work for a while, during rebuilding; he blamed the West Orange Water Co. for lack of water pressure. Fire engines and men from six cities nearby responded to the fire alarm, sounded after a tremendous explosion in the film finishing building, probably caused by chemicals exploding or becoming ignited.

I now quote from the newspaper's graphic report:—

EXPLOSION IN FILM BUILDING

The explosion was the first warning. The heavy detonation was heard all over West Orange, and every building in the plant was rocked by a violent concussion. Flames leaped at once from all the windows of the film building, which was two stories tall. The walls were cracked by the force of the explosion.

The large quantity of film in the building burned with almost the rapidity of gunpowder, its highly combustible nature made each roll flash like a quick fuse. Almost as soon as many who felt the explosion discovered the exact location of the fire the film building was destroyed and the flames had spread to the surrounding structures.

In them, the fire made the same terrific headway, for they, too, were filled with highly inflammable materials. The rubber used in the manufacture of talking machine records and chemicals employed in the developing processes of many of Edison's products had only to be heated to take fire. Thus it was that although many of the buildings were of reinforced concrete and were considered the last word in modern fire-proof factory construction, the flames literally ran wild from cellar to roof in them!

Evidently the firemen were helpless before such a fire, because not only did they have to contend with low water pressure but the fire was so extra-ordinarily hot that the water turned to steam.

Some \$40,000 worth of finished 'talking machines' and cases, hundreds of records from the buildings were carried to safety. They also carried many drawings and patents from the laboratory when it was feared that it would be gutted. The employees followed their fire drill impeccably, although "a dozen or more girls in different buildings lost their heads in the excitement and fainted.....They soon revived", said the paper.

It appears that of all the important buildings only the experimental laboratory and the storage-battery building could be saved, so the firemen's efforts were directed to them, while the remainder of the plant, covering some seven acres, was permitted to burn.

Edison himself directed salvage operations while Mrs. Edison saved many valuable papers from the office buildings of the allied Edison Companies, carrying out armfuls of books and papers until the flames made further work impossible. She then stood guard over the piles and boxes of papers, which were now in her house's front yard. Truly a tough-minded and unflappable woman! It was after midnight before the firemen had the fire under control.

I now quote again from the report:—

"The saving of the Experimental Laboratory was the most valuable result of the work of the firemen, for in it were the unfinished models, designs and materials of Mr. Edison's most recent invention — his device for the generation of air in submarines so they can remain under water indefinitely. Had the laboratory gone, months and months of work would have been destroyed."

"Knowing this made the firemen fight the fire harder to save the building."

"It was no easy task to save it for, besides being one of the oldest buildings in the plant, it was within thirty feet of the film house in which the first explosion occurred. It is a little two-story red brick building, and was one of the first erected in West Orange by Mr. Edison. In it he had spent his long work days, and many invaluable inventions and contributions to science and human comfort have been first conceived and then designed within its walls. It is the building in which Mr. Edison has won his reputation for a prodigious capacity for work."

"The flames had spread from the 'fire-proof' film building and had leapt into the shipping box factory, from whence they spread to the 'talking machine' cabinet factory, built of concrete and five stories high. There 'the heat of the burning wood and varnish in it was too great for the solid walls. They crumbled and cracked — and finally fell'."

Of particular interest to us collectors is the following paragraph from the report:—

"Many cut diamonds and sapphires used in the talking machines were lost in the fire. Nothing was saved from the building except some uncut stones. The loss in this building was great, as in it finished parts of talking machines had been brought to be assembled."

From the cabinet or assembling building the flames leaped to the five-storey concrete building of Thomas A. Edison Inc., and its allied companies. This, too, was considered a fire-proof building, and its walls withstood the fire, but its floors all fell in and, except for the papers and books rescued by Mrs. Edison and others, its entire contents were destroyed. From the office the fire entered the five story concrete diamond disc building, the most recently constructed of the buildings in the plant and considered one of the finest.

It was no more than a year and a half old and in it the newly invented diamond disc records are made. The materials used in the manufacturing of these records are very expensive, and there were thousands of completed records in the building. All of the materials and all of the records — very inflammable — were destroyed. In this building the greatest loss was suffered.

"Alcohol and condensite, which are used in the construction of the records, were stored in a small building behind the diamond disc building, and when the flames touched these chemicals they blew up rather than burned. The heat and flames from them did much to destroy the building."

The damage was variously estimated at between \$1 million and \$3 million, a huge sum in those days. Much of this was fortunately covered by insurance but the cultural heritage was largely irreplaceable; for example, many 10" and 12" unpublished master discs were evidently destroyed in the fire, including arias by Bori, Bonci, Ackte, Delna, Constantino, Galvany, Melio, Olitzka, Sylva and Slezak amongst others. (It would appear that not all of these were destroyed — see Sydney Gray's article for "The Record Collector" 1963).

Edison seems to have abandoned the idea of publishing 12" discs after the fire — perhaps the replacement plant was too expensive.....

It is amazing to note Edison's stoic reaction to the fire; such a tragedy would have been sufficient to permanently flatten a lesser man of 67 but Edison thought only of future reconstruction, not of the past and his irretrievable loss. Would that we were all so resilient at that age! No sooner had Edison rebuilt than he was deeply involved in secret war work (of a scientific nature, of course) for the U.S. defence forces. Truly the 1914-18 years were testing years for "The Old Man".....

First Published in the "Phonogram", Official organ of Phono Soc. of Australia 1972.

CENTENARY EXHIBITION

Manchester branch are organising an exhibition of machines and associated items of interest to all collectors. Note the details. Date and Times: Saturday, September 24th, 10.30 a.m. to 4.00 p.m. at the Oldham College of Technology, admission 15p. Plenty of Parking space at the College and easy access from M.6 and M.62 Motorways.

TESTIMONY THAT TELLS.

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Manufacturers of

"LANGHAM" Cycles and Motor Cycles,

163, 171 & 173, SHAFTESBURY AVENUE,

LONDON, W.C. December 10th: 1904

The Electric Phonograph Record Company,
London.
E.C.

Dear Sirs,

Please supply us with two gross of gold moulded electric records as per marked titles at your earliest convenience.

Do not fail to send us Nos 1111, 1113, 1031, 1094, & all Mr Whitlock's funny dialogues.

Your records have sold in a way that has surprised us. The sample few dozen we bought some few days ago are cleared out.

Yours faithfully,

Langham & Co.

Write for Particulars of

Our "Special Introductory Parcel."

ELECTRIC PHONOGRAPH RECORD COMPANY, 3, Bowling Green Walk, Shoreditch, LONDON.

For a History of the Electric Records see "Talking Machine Review - International, No. 39".

HOAGY CARMICHAEL ON RECORD

Sent by B. Raynaud

Curt Hitch and his Happy Harmonists, the band from Evansville that played Wolverine style, came to town two weeks later to play a dance. They heard me play the tune.

Curt nodded. "Son, we're going to make some records for Gennett. Write another tune and we'll record both of them."

"Sure. What?"

"I need a fast one, a hotsy number."

"That's all you have to tell me?"

"That's all, composer."

So now I was composing on order. I might have been weak in the head, but I was a work horse when the creative enigma had me in a hammer lock.

I worked out another tune for Curt, the best I could to his specifications. I called the new tune Boneyard Shuffle as a sequel to Riverboat Shuffle. With these two tunes, we piled into my flivver, lit out for Richmond and the Gennett recording studios. I didn't feel too sure of myself. I was nervous in anticipation of my first recording. The studio was a dreary looking Rube Goldberg place with lily-shaped horns sticking oddly from the walls. It didn't have the effect of soothing me. Yet I knew it was a magic spot. Here one's efforts were given some sort of permanence—at least were put on wax.

I asked, "This is all we need?"

"Sure."

The horns sticking from the walls looked spooky and I was pretty upset by the time we were ready to make test records.

A voice said, "We'll do a playthrough."

We ran through the tune for the technician. Like everyone there, he picked Boneyard Shuffle as the best number.

I said, "Boneyard is just a hotsy-totsy number and everything has to be hot these days."

Curt said crisply, "At least we think so."

The technician pursed his mouth. "Me, I'm dubious about using the other tune at all. Its timing is twenty seconds too short."

"Never mind."

"Let's ~~take~~ it out entirely."

I protested, "Just twenty seconds. Hell, the time it takes you to sneeze and light a butt. Twenty little beats of your lousy pulse." I acted as if my future hung on those twenty seconds.

The technician picked his nose. "Well, you guys are the music boys—what do we do?"

I made my face into a mask of despair and turned it in the direction of Curt.

"Hoagy will put in a piano solo," Curt told the technician.

I looked at him and felt my teeth chatter in my mouth. "I can't just do a piano solo part," I said.

"Sure you can."

"Not with you mugs standing around breathing down my neck."

Curt said, "Take ten minutes, boys, and go watch the choo choos outside."

They left tactfully and I stood staring at the piano. And I tried to think of a piano solo. It was drilling in solid rock with a pencil point. I thought of my family, my little sister's funeral, my mother playing hymns on the old golden oak. I thought of Monk, of Bix saying, "I am not a swan." Everything whirled past, but my fingers lay numb on the keys, and time was running out. Scared, worried, I hit the piano, thumping out notes.

Five minutes later I called the boys back in. "It's this or nothing."

The technician gave the signal—recording—and we began to cut the wax.

Harry Wright started his introduction on the clarinet. He stood there, blowing plaintive notes: young and new to this business. I saw he was shaky too—I wasn't alone in my buck fever! He could hardly hold the reed in his mouth. I don't know why you can't hear our knees knocking together on the record. Maybe they shook in rhythm to the music.

Fred Rollison on the cornet was taking it easy, saving his lip for the lead parts.

Suddenly it was time for the piano solo. I had banged out something while the boys were out, but would I be able to repeat it? My hands were damp as I hit the keys, getting into the start of it. The rest was just prolonged nerve reflexes—I wasn't having any part of it myself. And then it was over. I was entirely unconscious of anything I had played. We staggered through the last chorus. It was finished, done—buried.

I looked up. Someone said, "That does it."

The technician, obviously still unimpressed, said, "I'll play it back. You can hear it and make any changes."

We looked at him. "Make changes? How could we change it?"

"It's your record," he said.

Then we were hearing ourselves do the side. It all sounded oddly historic and far away. I tried to believe I was hearing my piece. It was difficult to believe that. The tune came real, then my piano solo began to fill the dismal little room. I didn't recognize a note of it as it ran its course. The record ended. There was a war whoop. "Whahoo. We did it!" We danced around the studio, berserk, arm in arm, howling like Apaches on the war path.

The record, we frankly thought, was terrific.

That was the mildest thing we said about it. Youth is rarely modest, and I was still shaking from the piano solo, so shouting was a fine release. A few years later, I built the piano solo into a song and Johnny Mercer wrote a lyric for it. We called it Lazy Bones.

We left the recording studio higher than kites. Harry Hostetter got a copy of the record, Washboard Blues, and wrapped it in an old shirt and laid it in my old car. A few days later he took it to a stone cutter and local poet in Bedford, Indiana, a man named Fred Callahan, a friend of Harry's.

"Fred, we need words to this."

"Got a lot of gravestones to shape."

"Come on friend—your customers are in no hurry."

"All right, I'll listen."

Fred played the record a few times. He laid down his chisel, looked pained, and took up a pen. He wrote a lyric about an old colored woman scrubbing clothes and named it Washboard Blues.

"What do you think, Harry?"

"A beautiful job."

That's how things were done in those days. And we had only delayed the customers' gravestones about twenty minutes.

(As a matter of interest the record was issued on Brunswick in the 1930s. I have a copy and in my most generous moments I cannot agree with the thought that the record was frankly terrific—I consider it frankly terrible).

THE LIFE AND TIMES OF COLONEL GEORGE E. GOURAUD

INTRODUCTION

In this, the second of Mr. Gordon Bruce's beautifully researched articles on the Colonel and his associates, we get much added detail to the hitherto few facts about the Gouraud laboratory; so dedicated had he once been to Edison that he had dreams of promoting research in England along the lines of the West Orange laboratory, and with the Short brothers he had made contact with three talented men, particularly the eldest, Horace.

Gordon Bruce is Company Secretary of Short Brothers & Harland Limited in Belfast, and last year went to great trouble to chronicle the early history of the Company, and has most kindly sent us a quantity of fine photographs showing the Company products down to the present. I know it would be quite impossible to show even a limited selection in the space of our journal, but I feel urged to put on record here that the Short Brothers started to build balloons in Hove in 1901, aircraft in Kent in 1908, and in 1909 in a visit to Great Britain the Wright Brothers placed a contract for six biplanes from them. The Shorts established an airship factory at Cardington, Bedfordshire, in 1915, and in 1920 produced the world's first all-metal stressed skin aeroplane. A large range of flying boats followed which were used between the wars to establish the Imperial Airways routes to the Far East, and during the last war Sunderland Flying Boats were to be seen all over the world, and Stirling 4-engined Bombers used to bomb Europe; there was always the odd flying boat to be seen in the Medway from Rochester Bridge until the early 1950s.

By giving encouragement to the most inventive of the trio, perhaps Gouraud was unsuspectingly nurturing the seeds of a very important part of the aircraft industry today and our defence of recent times.

The last of Gordon Bruce's articles will appear in the next issue, and this concerns Horace Short's work that brings him into contact with Sir Charles Parsons at Newcastle, where the experimental work with the Auxetophone was undertaken.

By one of those felicitous coincidences which seem to happen ever more frequently in my experience nowadays, as this material is being put together for sending to the Editor, a cutting has come in from Frank Andrews which gives us more background information to the Gouraudphone, and this is included with thanks to Frank. Frankenstein's Voice appeared in RECORDS of November 1900.

George Frow.

HORACE SHORT, COLONEL GEORGE E. GOURAUD AND THE GOURAUDPHONE

by GORDON BRUCE

On his return to the United Kingdom in 1898, Horace brought with him the results of his early experiments on sound amplification which he had carried out in Mexico while Chief Engineer of the Panuco silver mines (1). Horace's first sponsor in this work was Colonel George E Gouraud, an expatriate US citizen who had a distinguished record during the Civil War and who, after the War, had provided finance for Thomas Edison and had promoted various Edison inventions in Europe (there is a separate paper in this series on Gouraud). According to Gouraud Horace conceived the idea for the amplification device (a valve oscillating in a column of compressed air in response to the original input) while watching an early Edison phonograph in the United States (this would have been towards the middle of Horace's travels between 1890 and 1898). Gouraud was also of the opinion that some of Horace's early work had been carried out in the States (2). Horace's basic principle was not, however, new for Edison himself had invented and displayed a similar device with a reputed two hundred fold amplification - styled the Aerophone - between 1878 and 1888 (3).

Notwithstanding Edison's earlier interest in this field (including a UK Patent of 1878) Horace's work was sufficiently original to warrant the issue of United Kingdom Patent No 22768 for which Horace applied in October 1898 (4). The lack of an Edison connection has also been confirmed by a search of the Edison archive at the US Department of the Interior's Edison National Historic Site which has not indicated any Aerophone link with Horace directly or through Colonel Gouraud (5). This last aspect is particularly reassuring for, as shown in the parallel paper on Gouraud, he had been Edison's representative in the United Kingdom since about the 1860s and had been responsible for the introduction there of the Edison telephone, telegraph, phonograph and system of electrical generation. At first sight, therefore, Horace's work for Gouraud could easily have been dismissed as another Gouraud promotion on Edison's behalf. Gouraud, himself, seems to have settled the matter when he wrote that the invention was entirely Horace's (2).

Gouraud was, however, famous as a promotor - particularly in audio-communication - and it was, therefore, natural that Horace should turn to him for finance. Charles Cox has not recorded who introduced Horace to Gouraud (6) but, on Gouraud's statement, the event took place in 1898 (2). Whether or not this was before or after Horace's patent application of 29 October 1898 is not known but a statement by Gouraud would suggest, if read strictly, that the meeting came first (7). As indicated in the paper on Gouraud, he had provided Thomas Edison's first finance: from the point of view of the history of the Short Brothers it is significant that Gouraud was prepared to extend to Horace Short the same sort of assistance as that given to Thomas Edison. One can only assume that Gouraud saw in Horace the same spark of genius as that displayed by Edison thirty or so years beforehand. In honour of his sponsor Horace named his device the "Gouraudphone" - the style, "Auxetophone", belongs to the later Parsons connection (8).

Gouraud's first step in aiding Horace was to acquire and equip a laboratory at No 55 Gray Street, London, a few hundred yards South-East of Waterloo Station (9). The Gray Street premises have long since been redeveloped but they then consisted of a house and warehouse (both owned by a certain Jane Hind) which Gouraud had taken on lease. Within a brief space of time the volume of neighbours' complaints equalled that of Horace's experiments - which apparently started in 1899 - and Gouraud was forced to transfer to a new site for the work after about a year's occupation (10).

That new site was at Fulking Grange, demolished in the late 1950s and leaving no visible trace today, on the Downs above Brighton and just to the West of the recreation grounds and ancient earthwork at the Devil's Dyke (11). Apart from the recreation ground the site was isolated - Fulking Grange was used as Brighton's Isolation Hospital as late as the 1950s (12) - and Charles Cox has related that it was possible to see the Crystal Palace a good fifty miles away on the out-

skirts of London (6). Access to Brighton was provided by the Dyke railway - a branch of the London, Brighton and South Coast Railway. Gouraud's and Horace's activities occupied the whole of Fulking Grange for about a year (13) - a period which spanned the Winter of 1900 (14). Even though the site was isolated the activities of certain "scientific gentlemen" which produced a "loud and continuous noise" on a hill just to the West of the Devil's Dyke did not escape the attention of a local newspaper (15).

It was probably at the Fulking Grange laboratory that Colonel Gouraud's Anglophile outlook found expression in an outburst of patriotic fund-raising for the Boer War. Charles Cox has related that Gouraud borrowed

"a side-drum from the Coldstream Guards and had exact copies made as outsize collecting boxex which Oswald Short painted and decorated to match the original. Gouraud then contacted his friend Rudyard Kipling (then living at Rottingdean) who provided the following verse to be pasted on to the drums:

"Beat the Drum, Beat the Drum.
With the coin you've got to spare,
That our braves at the front the better may fare;
Beat the Drum, Beat the Drum,
Till its echo resounds
Wherever Queen's Khaki in battle is found.
Beat, beat, beat, with a patriotic heat
Till new laurels we lay at Victoria's feet.
God save the Queen."

Following the Relief of Mafeking, Gouraud arranged for messages of congratulation to be recorded on phonograph cylinders and despatched them, with a phonograph, to Baden-Powell. One of the messages carried a verse inspired by Gouraud and backed up by the roaring of lions:

"The Union Jack and the Stars and Stripes,
For their honour we gladly die,
One God, One Blood, Two Flags,
Long may they wave on high.
God save the Queen." (6).

In all probability it was the very isolation of Fulking Grange that led to its abandonment and to the opening of the third - and last - of the Gouraud/Short laboratories in the Brighton area.

In February 1900 Gouraud signed a singularly ill-drafted lease for a year's tenure at £65 pa of ill-defined parts of No 2 Hove Park Villas, Hove, with an equally ill-defined option to extend the term and area of occupation (16). Hove Park Villas were to the rear of Hove Park Station in a road of that name: contemporary directories and street maps show that the road had been re-named from "West Brighton Road" in recent years and that No 2 lay on the Western side immediately to the rear of the station before the junction with Newtown Road. The site of No. 2 Hove Park Villas was re-developed before the first World War, and no traceable item now exists there. Gouraud named the new premises "Menlo Laboratory" in honour of Edison and as an indication of his intent to create in the United Kingdom a replica of Edison's "inventions factory" of that name (6). Menlo Laboratory appears to have been occupied in about March 1900 after alterations by the landlord (the local builder S Smales) and were certainly occupied by May 1900 when Horace was seriously injured there (17). The scale of employment in the laboratory - about eight - has been confirmed by both Charles Cox and Oswald Short (18). Charles Cox, whose evidence has contributed substantially to this paper, was Horace's apprentice in each of the three laboratories and started there a friendship with the Short brothers which lasted until Oswald's death in 1969.

It is to the ill-drafted lease, to the Colonel's displeasure with the quality of the landlord's

alterations, to the Colonel's refusal to pay and to the subsequent case of *Smale v Gouraud* before Mr Justice Martineau at the Brighton County Court that we owe much of our knowledge of Menlo Laboratory (16).

Gouraud's counterclaim to Smale's writ was to the effect that the builder (Smale) had used poor workmanship in the conversion of No 2 Hove Park Villas to the laboratory requirements set by Gouraud and had failed to give possession of all the rooms and outhouses which he claimed to be covered by the lease. Evidence in the case makes it clear that Gouraud was endeavouring to create at least one dust-proof room for Horace's experiments - surely a very early example of the controlled environment rooms now commonplace in the precision industry. Industrial losses claimed by Gouraud were inability to pursue experiments with the Gouraudphone and with phonographs, to conduct "dangerous chemical experiments" and to complete development of the Gouraud "loco-motor car" which he had invented and for which he had formed a promotional syndicate. It was - Gouraud claimed - Smale's failure to hand over a stable that prevented the conversion to automobiles of a number of horse-drawn vehicles gathered by Gouraud for that purpose. In all the Colonel estimated his loss at £5,000 (16). Gouraud also claimed damages for loss of Horace's services when he fell through a defective balcony (16).

Gouraud conducted his own case and, having started by trying to borrow seven and sixpence from opposing counsel in order to register the unstamped lease, he went on to:

- spill milk over the newspaper reporters
- entertain the Judge to lunch (to the distress of opposing counsel)
- treat the Court to a demonstration of the Gouraudphone which filled the room with the Colonel's rendering of John Brown's Body ("the only song I know") and with a recital of the bugle calls of the South African Field Force (20)

At the close of the case, Mr Justice Martineau was forced to admit that the Colonel had conducted his case with great ability but with such irregularity that:

"I hardly know where I am" (16).



Horace L. Short with the Gouraudphone compressed air sound magnifier.

Sadly Gouraud effectively lost his case. Mr. Justice Martineau agreed that he had been entitled to the whole of the first floor and to use of the yard but the Judge held that uncertainty must attach to the Colonel's right to the five ground floor rooms. Damages were assessed at a derisory £2 on each of these two heads and the claim in respect of the loss of Horace's services was dismissed (16).

The case attracted a great deal of publicity in the local press - the Colonel was apparently well known as a personal litigant - and gave him opportunity to publicise the Gouraudphone. The Circus at Boulogne was chosen for the first public demonstration in late August 1900 (Gouraud had only recently traced his French ancestors and had chosen this particularly noisy method of greeting his ancestors' homeland): the demonstration included an introductory speech, a military trumpet call, a cornet solo and a song all amplified about twenty fold despite damage to the apparatus. Gouraud also announced that the next demonstration would be from the Eiffel Tower towards the end of September and that the amplified sound would be heard to the limits of the city's fortifications (7). Such a demonstration was described by both Oswald Short and Charles Cox (18) - no contemporary accounts or dating of the demonstration have yet been traced but Gouraud's absence from the judgment in *Smales v Gouraud* in late September 1900 would appear to be significant (16). Oswald reported that the Italian tenor Tamagno attended the demonstration and that the recording which he made for Horace was among those projected at the hapless Parisians. Writing in *Gasbag* for April 1918 Oswald said that the transmission was made from Eiffel's room at the top of the Tower and that, on one occasion at Paris, the air compressor of the Gouraudphone was driven by liquid air provided by the American Tripler who was exhibiting a large scale production method for the process.

In the course of his publicity Gouraud gave all due credit for the Gouraudphone to Horace (whom certain newspapers had mistaken for an American) and whose status in Gouraud's entourage was variously described as that of the Colonel's "servant-partner", "secretary" and "chief engineer" (16). Whatever the description it is evident that Horace was Gouraud's employee and wholly dependent on him for finance (his three week absence from work and the Colonel's claim in respect of £24 paid over as sick pay would suggest a salary of £8 per week). Gouraud's published expectations for the Gouraudphone were manifold (7):

- as an articulating siren (ie loudhailer) for Army, Navy or mercantile marine use
- as an "oratorograph" (ie amplifying public address system) for political, musical or literary use
- as a booster device for long distance telephonic communication over single iron telegraph lines
- as "a writing telephone" capable of leaving "written messages when no-one is present at the receiving end". Taken literally this would represent incredible technology for 1900 - even if "written" is taken simply as a phonograph record we have a fascinating foresight of today's robot telephone answering device. Even so, by 1908 a device had been developed to transmit facsimile writing over telephone lines by plotting and transmitting each spot of the image as two resistances measured on X and Y axes by a probe used to trace over the original (21).

Gouraud claimed to have available the support of the syndicate which had already sponsored Edison's telephone, telegraph and phonograph in the United Kingdom to ensure the forthcoming "universal distribution" of the Gouraudphone in all its forms (7) but nothing came of his efforts. Charles Cox reports that by 1902 or 1903 Gouraud's money had run out and that he had closed Menlo Laboratory (22). His failure to market the device would have been welcomed by the local newspaper which had already philosophised that if all street hawkers had such

amplifiers then Death would be soon divested of all its terrors and that, if the Colonel wished to follow the road to true philanthropy he would provide means of diminishing sound, not amplifying it (23).

Menlo Laboratory's work had not been limited to the projects described by the Colonel in Court for Eustace and Oswald had built Shorts' first balloon in its loft in April 1901 (24) and Eustace had completed there the first outlines of his project for a high altitude balloon. He described the project in outline to the Royal Aeronautical Society in a letter dated 22 March 1902 preparatory to his joint lecture to the Society with Horace in 1904 (25). That letter quietly appropriated Gouraud's premises to the Shorts in a heading panel which read "Factory and Laboratories Brighton".

Oswald, for his part, found time to invent at Hove:

"an instrument for accurately measuring a motor car's speed and also an instrument for ascertaining the drift and direction of a balloon in relation to the ground" (26)

Horace's activities at Menlo Laboratory were not limited to development of the Gouraud-phone for the Patent Office has record of patent applications made jointly with Gouraud in 1900:

No	Date	Title
13526/00	27 July 1900	Improved means applicable for use in locating the source of sounds which occur in the working of machinery and in detecting the mechanical defects which occasion such sounds.
14203/00	8 August 1900	Improvements for recording reproducing and transmitting sounds.
14204/00	8 August 1900	Improved means applicable for use in recording and reproducing sounds.
14712/00	16 August 1900	Improvements in apparatus for recording reproducing and transmitting sounds.

and one on an apparently unrelated subject matter

14205/00	8 August 1900	Improvements in Oil Feeders (27).
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Menlo Laboratory was more than just a workplace to the Short brothers for Charles Cox has reported that all three lived in an apartment over the workshops although Horace later moved out to nearby rooms. This appears to indicate the end of the Short family's residence at New Malden for Emma next appears in 1901 living in a ground floor flat at Haddon House, No 6 Saville Street in the Portland Place area of London (28).

Even when stripped of Gouraud's flamboyance and expertise as a promoter the span of activities and projects at Menlo Laboratory can be seen to range from the communications systems of the nineteenth century to those of the twentieth, from horse-drawn vehicles to automobiles and from conventional to stratospheric balloons. In short, Menlo Laboratory can be claimed to be a hitherto unnoticed bridge between the Industrial Revolutions of the two centuries.

HORACE SHORT, COLONEL GEORGE E GOURAUD AND THE GOURAUDPHONE

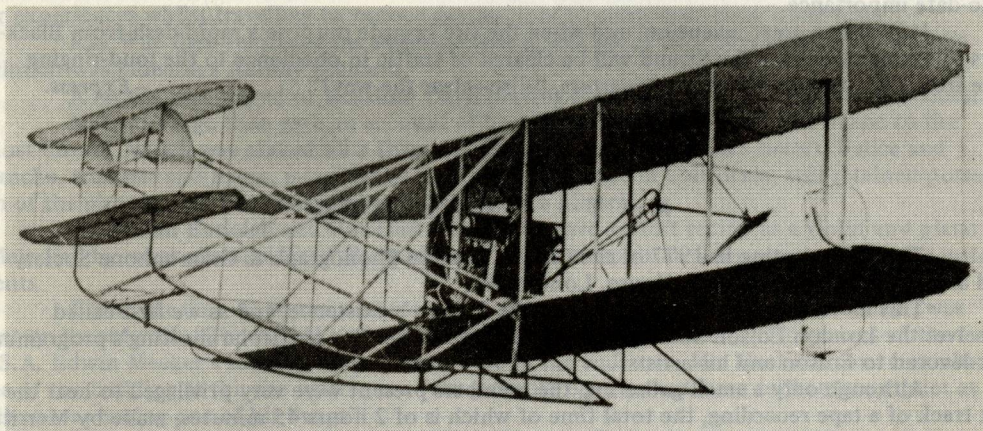
- (1) Obituary by H Massac Buist; Aeronautical Journal; 1917. Oswald Short's Hurren manuscript and Charles Cox's statement dated 30 March 1976.
- (2) Brighton Herald 1 and 8 September 1900.
- (3) Menlo Park Reminiscences; Francis Jehl; 1937-1941
Edison; Dyer and Martin Vol 1; 1910
US Department of the Interior letter 22 October 1975

- (4) Applied for 29 October 1898, complete specification left 31 July 1899, accepted 23 September 1899 and sealed 5 December 1899. (Specification and Patent Office letter 7 November 1975). The parallel paper on the brothers' careers to 1898 indicates that Horace could well have been thinking along these lines even before 1890. The Specification perpetuates a curiosity of Horace's application for admission to Risley Latin School where Samuel showed his son's second name as "Lenoard": the conventional spelling was, however, adopted by Horace in his manuscript application for membership of the Royal Aeronautical Society in December 1911 (that application is still in the Society's possession). V K Chew; Talking Machines; Science Museum 1967 evidences Edison's 1878 patent.
- (5) US Department of the Interior, Edison National Historic Site letter dated 22 October 1975.
- (6) Hillandale News No 44 (Magazine of the City of London Phonograph and Gramophone Society) and correspondence from Charles Cox to the Society used in drafts of the Gouraud article.
- (7) Gouraud quoted Brighton Herald 1 September 1900 that Horace brought him the invention "two years ago".
- (8) A letter written by Sir Charles Parsons to Sir Ambrose Fleming in 1921 states that the style "Auxetophone" was coined by Professor Johnstone Stoney after the exhibition of Parson's amplifier at the Royal Society on 13 May 1904. Stoney used the style "Auxetophone" in his letter dated 28 May 1904 to Parsons. (Charles Parsons; R. Appleyard; 1933).
- (9) The site is affirmed by Oswald writing in Gasbag (Magazine of Shorts Recreation Club, Bedford) for April, 1918 and by Charles Cox writing in Hillandale News No 44. The address and description are provided by: (a) London Borough of Southwark letter dated 5 February 1976 covering rating assessments to Gouraud of No 55 Gray Street, Parish of St George the Martyr, as at 14 October 1899 and 7 April 1900; and (b) Charles Cox's statement of 16 March 1976.
- (10) Neighbours' complaints are attested by Charles Cox, (Hillandale News No 44) and by Albert Lambourne's reminiscences of a journey to Fulking Grange published in the Brighton and Hove Gazette on 9 September 1950 (Editor's letter 26 January 1976). Gouraud quoted in Brighton Herald 8 September 1900 that experiments had taken place in London and Brighton "this year and last" ie 1900 and 1899.
- (11) Notes (9) and (10) and Charles Cox's statement 16 March 1976.
- (12) East Sussex Library (Brighton) letter 6 February 1976.
The 1899 6" OS map shows an hotel, a switchback railway, a bicycle railway and a group of bandstands in the recreational site: developments which could hardly have enhanced the Iron Age earthwork which stood on the Northern edge of the Dyke - a deep natural valley on the crest of the Downs.
- (13) Charles Cox's statement 16 March 1976. County Archive material on Fulking Grange is not available while the records of the current occupier - the East Sussex Area Health Authority - do not disclose the Colonel's activities.
- (14) Albert Lambourne's reminiscences (Note [10]) are of seeking a job with Gouraud and the Shorts at Fulking Grange in the depths of the Winter. The laboratory was in Gray Street in 1899 and - see below - at No 2 Hove Park Villas from the Spring of 1900. The Winter of 1900 is the most appropriate fit.
- (15) Brighton Herald 1 and 8 September 1900.
- (16) See Smale v Gouraud as reported in Shoreham etc District Gazette 25 August, 1 and 22 September 1900 and Brighton Herald 25 August, 1, 8, and 22 September 1900. The author is indebted to the East Sussex Library (Brighton) for discovering the reports of the case and for the provision of local material.

The Gouraud loco-motor car does not appear in the records of the Science Museum or of the National Motor Museum beyond the information filed by the author. Charles Cox (statement 16 March 1976) does not recall the vehicle. It may, therefore, be doubted if the vehicle ever ran (certainly conversion from horse-drawn vehicles would have resulted in a heavy structure even by 1900 standards). Mr Bennett P Maxwell of the Open University states that Gouraud knew the Frenchman Serpollet. It is surmised that the "loco" motor car might have been steam-powered. One can but wonder at the structure of the motor car industry (and, more important, of the aircraft industry!) had Smale given the Colonel access to the stables at Hove Park Villas and had the loco motor car proved to be a success. Certainly if the project had the least hope of success it would have succeeded in Horace's hands.

- (17) Shoreham etc Gazette 26 May 1900
- (18) Hillandale News No 44 and Oswald's Hurren manuscript 1951
- (19) The author is indebted to George L Frow (President of the City of London Phonograph and Gramophone Society) for the observation that the hearing is worthy of Mr Albert Herring and A P Herbert's "Misleading Cases".
- (20) Gouraud appears to have had a penchant for recording bugle calls - he had earlier recorded Kenneth Landfrey playing on the same bugle the same calls as he had played at the Charge of the Light Brigade in the Crimean War. (From Tinfoil to Stereo; Read & Welch; Indiana 1959).
- (21) The Times 5 December 1908
- (22) (i) Charles Cox, Hillandale News No 44: "In 1902 Colonel Gouraud closed the laboratory at Hove".
- (ii) Charles Cox's statement 16 March 1976. The laboratory was closed "after about three years". (The Court hearing shows entry in the Spring of 1900).
- (iii) Charles Cox's statement 16 March 1976. The laboratory was closed before Horace went to work for the Hon C A Parsons. (See the separate paper on Horace and Parsons: they came into contact after 13 May 1904 and Horace appears to have started with Parsons in September/October 1904).
- (iv) Charles Cox, writing to George L Frow on 9 August 1967, said that Gouraud financed the amplifier for three or four years: on Gouraud's attribution of start of work to 1899 (Brighton Herald 8 September 1900) this would give 1901 or 1902.
- (v) Dating from ballooning activities gives a smaller bracket of dates quite independently of Charles Cox: a report of a balloon ascent in the Shoreham etc Gazette for 15 June 1901 describes Eustace as being "of Menlo Laboratory" while Oswald writing in Gasbag for April 1918, states that the brothers had left Hove when they received the order from the India Government (dated by the Construction Record to October 1903). It may also be relevant that, whereas Shorts' letterhead in March 1902 carried a panel "Factory and Laboratories Brighton" by May 1904 that place was taken by the legend "Makers of War Balloons to the India Government". (Letterheads in possession of RAeS).
- (vi) The Hove rating records, which should be definitive, are no longer available. (Information from East Sussex Library, Brighton).
- (23) Brighton Herald 1 September 1900.
- (24) Oswald's Hurren manuscript 1951 amplified by Charles Cox's statement 16 March 1976 (and letter to George L Frow 9 August 1967) that Menlo Laboratory near Hove Station was the site of the first balloon manufacture. The date of 20 April 1901 is quoted by Oswald's balloon construction record written circa 1904/5 from contemporary diaries. The apparent attribution of the first balloon to Fulking Grange which appears in Hillandale News No 44 has been traced to editing of original drafts for that article.

- (25) Letter in possession of RAeS. Eustace and Horace delivered a lecture to the Society on the balloon on 12 July 1904 (Aeronautical Journal 1904).
- (26) Oswald's Hurren manuscript.
- (27) Patent Office letter dated 25 November 1975.
- (28) Charles Cox's statement 30 March 1976 and Information from City of Westminster (Marylebone Library) letter 20 November 1975.



SHORT-WRIGHT BIPLANE

50 H.P. GREEN ENGINE, TWIN PROPELLERS CHAIN DRIVEN

The First production order in the World. Early in 1909, Orville and Wilbur Wright placed an order for six Wright aircraft. No drawings existed until Mr Horace Short went to France and made a set of production plans from the actual aircraft.

(Photographs very kindly supplied by Short Brothers & Harland, Ltd., Belfast, Northern Ireland)

FRANKENSTEIN'S VOICE

A TWENTY-FIVE-MILE-REACHING WHISPER

It does not sound too fair that an English invention, birthed from English brains and brought to practical perfection on English soil, should be heard for the first time publicly on a foreign strand. Yet as the whole secret of labour's enterprise is the direction of one's endeavours, no one can blame Colonel Gouraud for displaying the "articulating siren" invented by Mr. Horace L. Short, at the Paris Exhibition.

The "Salle de Fetes" had been selected as a suitable space for allowing 20,000 people to hear distinctly the voice of the great mechanical magnifier. No one can possibly imagine the overwhelming volume of a "great voice", until one has heard the soft whisper of a mother's lullaby become a sonorous and awesome advice to the child to "Sleep on, gently sleep on," thanks to this wonderful tone exaggerator. No longer will Mr. Chamberlain address the tens of thousands of the Birmingham electors over the writing bodies of the active Pressmen; and Mr. Burns may sit in the placitude of his liberally-toned parlour while his very latest address to the electors is being hurled in herculean accents to the scores of thousands assembled in the width and breadth of Battersea Park.

An *Express* representative who had the privilege of hearing the "Gouraudophone", as it is called, and rightly so, after the man who has made it a living practicality, felt as if he were living inside the big drum while the band was playing "Men of Harlech".

The great possibilities of the "siren" lie in its adaptability for marine purposes, through the densest fog or the loudest tempest. The "still small voice" of the most asthmatic captain can be heard, per medium of the Gouraudophone, twenty-five miles, a fairly decent interval over which to say "Good afternoon, have you got that £10 note," or any other question of vital, up-to-date importance.

It is truly a great invention, and when the fire brigade purpose a rapid dash from Blackfriars to Leicester Square the Strand will be cleared of traffic in obedience to the loud-ringing voice from Commander Wells' headquarters, "Fire—clear the way!"

—*Express*.

M A Y M E E T I N G

The May meeting in 1977 of the City of London Phonograph & Gramophone Society held at the "John Snow" Public House, London W.1.

This meeting began the 59th year of the Society's existence, and as we first called ourselves the London Edison Society it was appropriate that this particular meeting's programme was devoted to Edison and his artists.

Although only a small gathering, the members present were very privileged to hear the first track of a tape recording, the total time of which is of 2 hours 45 minutes, made by Merritt F. Malvern of Buffalo, New York, of the sixth programme presented at the Edison National Historic Site, West Orange, New Jersey, U.S.A. held on Friday October 15 1976, which had been planned and produced by Leah Stenzel Burt, the Assistant Curator of the Site. The two Masters of Ceremonies for the occasion were researcher Ray Wile, an American member of our Society, and Milford Fargo, of whom I know nothing.

The tape began with an introduction by Merritt F. Malvern explaining what was to be heard. Then Lynn R. Wightman, the new Unit Manager of the Site introduced the background to the meetings and announced the evening's programme as "Edison and Americana" — A number of former Edison recording artistes were present and some gave some "live" performances; in other instances relatives of former artistes appeared.

Ray Wile said the programme's theme gave wide scope for the use of Edison records, but the first artiste we heard had not been an Edison artiste at all! Victoria Spivey, a blues singer, would have been 70 years old on the day of the get-together but she died a week and a few days earlier, a 'quadrasonic' tape was used as a reminder.

Ray Wile continued with a reminder that the Edison artistes present were representative of the second generation, the first generation being dead. The first artiste from the Edison stable was Aileen Stanley, also known from Victor and "H.M.V." records. She had been a visiting artiste to England. "Anna in Indiana" was the title chosen. Aileen Stanley lives today in California. Milford Fargo read a letter from Aileen, regretting her inability to attend.

Ray Wile then remarked on Edison's verdict on Martinelli's Edison recordings made in England, taken in a hurry, which Edison judged in America, and rejected them wholly, some as "rotten tunes", others as "no good". The next artiste was Edna White (Chandler) who had recorded "Reminiscences of 1865", a performer on the trumpet (cornet?); the recording consisted of tunes and bugle calls evoking the American Civil War days — beautifully played, an acoustic recording. Edna White arrived just after the record had ended, and she gave an account of how she had recovered her eyesight from an operation of just one month earlier. She spoke of herself and her family and her present day music activities.

An unissued record, made in 1917, was next heard, sung by Irving Kaufman, introduced by Milford Fargo; this was a patriotic song "Let's all do something" — a support the war chanson, with appropriate accompanying chorus. Mrs. Kaufman could not attend, (the widow of Irving), as she had piano and organ engagements.

Ray Wile next introduced Rosalind Davis, who took part in the tone-test contests held by the Edison company throughout the United States to demonstrate how true to life the Edison records were in comparison with the same artistes performing live. Miss Davis recalled some of her experiences whilst travelling to various destinations to carry out these "tone-tests".

Ray Wile then reminded his audience that it was whilst on a tone-test tour that Julia Heinrich was killed in a railway accident.

A record was played of Rosalind Davis playing Saint-Saens' "Le Cygne" on the violin.

Milford Fargo then gave an account of how Sullivan came to write the music to the "Lost Chord" which was played on a Dismond Disc record by Rosalind's sisters, Felice and Blanche, trumpet and piano, members of the Dan Trio. Felice in California, still retained possession of the phonograph presented to her by Mr. Edison himself.

Hazel Dan Burleigh and Rosalind Dobie then gave a short recital as a violin and piano duo, "Melodie" by what sounded like "Sherpaddiay?" and a Neapolitan Song, arranged for the instruments.

Edwin Meeker—baritone, and for many years the announcer on Edison records, was next on record with "The A.O.H's of the U.S.A." — the Ancient Order of Hibernians of the U.S.A. Edwin Meeker's son and his grandson were in the audience. Mr. Meeker's son remembered one of the building at the site where, as a four year old boy, he had been told to keep quiet as Edison was having one of his "naps".

Raymond Wile next spoke about Ernest Stevens, Edison's personal pianist, who had to play over all the "tunes" submitted for recording purposes. Mr. Stevens was an honoured guest, and spoke of the wonderful opportunity it was to become associated with Edison in such a close relationship and the chance it gave him to meet some of the prominent people of the time, such as Henry Ford, Einstein, and other visitors to the Works. He recounted a number of amusing incidents, including Edison's condemnation of Rachmaninov's famous prelude, who began to play it for Edison. Edison asked him who had told Rachmaninov he was a pianist, and when he had left turned to Stevens and called Rachmaninov a "Big Head"! Stevens then played a short selection of tunes at the piano followed by a recording of the Stevens Trio playing a dance number, which was an unreleased recording.

Raymond Wile then introduced Merrett F. Malvern, who has been responsible for transferring all the Edison Diamond Discs on to Master Tapes for posterity, and Sadie Aron, wife of one of the members of the Stevens Trio.

Anna Case was next introduced by Milford Fargo, with her recording of "The Old Folks at Home" by Stephen C. Foster. Anna Case was said to be in poor condition and was unable to attend the concert.

Jim Walsh, researcher and article writer of "Hobbies" magazine and formerly of the "American Record Guide", was then introduced, who had a little to say about Edison, but had quite a lot to say about his singing cat, which he imitated. He did suggest that a "Hall of Fame" for recording artistes should be established in America to preserve the memory of the pioneer recording artistes of all companies (an idea all countries might well establish).

Jim Walsh has been 35 years an article writer for "Hobbies" magazine, and his contribution to the evening's proceedings ends the first track of the tape.

The atmosphere of "bonhomie" and enjoyment from the audience and the organisers comes over well and your reporter, at least, looks forward to hearing the concluding half of the meeting.

The tape was made available through the good offices of our Honorary member, Ernie Bayly, who could not attend, and so it was introduced by Frank Andrews, who read a short message from Ernie. The evening's proceedings were "chaired" by our Hon. Secretary, John McKeown, who forwarded a vote of thanks to all concerned on behalf of the Society.

Mr. Bill Brott, our editor, brought in some calendars which beautifully depicted various models of Edison phonographs, and a selection of postage stamps of interest to our hobby, in one way or another; and a 1935 "H.M.V." Silver Jubilee Records Catalogue was seen to find a new owner.

A very enjoyable evening — a larger attendance would be appreciated when track 2 of the Historic Site tape is played over.

London Correspondent.

MERRITT SOUND RECORDING

[REDACTED]
BUFFALO, NEW YORK 14223

! COMING ATTRACTIONS !

Vintage jazz, Al Bernard, Henry Burr, Vernon Dalhart, Frank Crumit, Stars of The Edison Diamond Disc, more banjo, cylinder favorites, tiny music boxes, Unissued Edison records and lots of others. Your suggestions welcomed!

(See Page 180)

REVIEW

by B.B.

It is all too apparent to record collectors and machine collectors that for reasons best known to the recording industry itself, books based on the history and development of the recording industry are very few and far between—in fact it must come as a surprise to most people that we are celebrating the centenary of the invention of the phonograph, which virtually started the whole thing off, and today can only account for a few books available on the subject.

However, Mr. Karlevic Liliedahl has not been sitting idly contemplating the omissions mentioned above, but has spent most of his spare time over the last ten years working on a discography which includes all acoustic recordings in Scandinavia, and for the Scandinavian market by the Gramophone Co. from 1899–1925. This monumental work lists more than 14,000 recordings — 5,300 Swedish, 4,800 Danish, 2350 Norwegian, 750 Finnish and a few Icelandic records — the work is arranged chronologically — and is fully indexed by title, artist, catalogue and matrix number and written mostly in English — It is bound as a paperback, and has 572 pages, clearly printed, and my only criticism is in the poor reproduction of a few labels.

As a historical document it is invaluable and includes many of the leading singers, actors and instrumentalists of the period.

The price is £14, including P.O., which at first glance might seem expensive—but when considering the amount of information enclosed and the time spent in compiling such a work, it is a bargain.

Copies can be obtained from the author:

or the publisher:

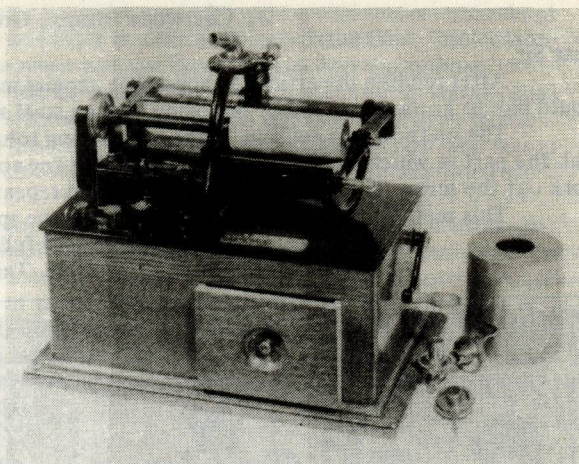
Karlevic Liliedahl,

Suomen Aantitearkisto R.Y.

[REDACTED] Trelleborg,
Sweden;

[REDACTED]
Helsinki 14,
Finland.

Edison Spring Motor Concert phonograph, circa 1899-1901, with later 'Duplex' conversion. A great many of the Edison Concert machines were converted to take ordinary cylinders and even Amberols; in this case, fortunately, the original Concert mandrel has been retained as a removable unit, with a new standard-size mandrel built on to the original shaft. As complete mandrel/feed-screw shafts were available as part of the Combination conversion kit after the introduction of wax Amberols, this was presumably done before 1908.



(Both Monarch Junior and above in May 18 sale at Christie's).

C O R R E S P O N D E N C E

Brighton BN2 1EL.

Dear Mr. Brott,

In the article on Carrie Tubb (HILLANDALE NEWS, December 1976), there is no mention of her concert party activities.

During my childhood at Margate, before the 1914-18 war—I should say about 1911-13, there were two concert parties—Randall Jackson's and Stanley Kirkby's, each consisting of about six artistes, including a pianist. They performed in the bandstands at the Oval and at the Fort, later to be replaced by the more commodious Winter Gardens.

They were high class affairs; the artistes appeared in evening dress, and everything was in good taste. Programmes consisted of ballads and other vocal items, interspersed with occasional humorous songs and interludes. As far as I can remember, Randall Jackson's party, our favorite, included Carrie Tubb, Philip Ritte, Kenna Lawson, and last but not least, Fred Wildon. He used to sing "Yip-i-Addy-i-Ai", shaking down his long (for those days) hair at the right moment with devastating effect. He also played that long forgotten instrument, the phono fiddle, a poor relation of the Stroh violin with one string. The opposition had Olga Charna, and others whom I cannot now remember, though I have vintage post cards at home in Cape Town which could settle the question. I believe Philip Ritte afterwards formed a concert party of his own.

There was also a much inferior concert party called the "Troubadours". They had a platform on the beach, opposite the stations (there were two in those days), with deck chairs, and a man with a collecting box, who used to scare away the unofficial audience beyond the pale from time to time. I do not think the artistes were of much consequence; in fact they were distinctly vulgar by the standards of the time. I remember being choked off by my father for singing one of their numbers, "I Must Go Home Tonight (I only got married this morning etc. etc.), although I was blissfully ignorant of what it was all about. According to a list of Swedish records in HILLANDALE a few years ago, this song found its way to that country under some such title as "Jag Maste till Hemma i Kvall".

But I digress. I hope the above will be of some interest.

Yours sincerely,

Miss Elspeth Read.

Lissen Green Estate, N.W.8.

Dear Sir,

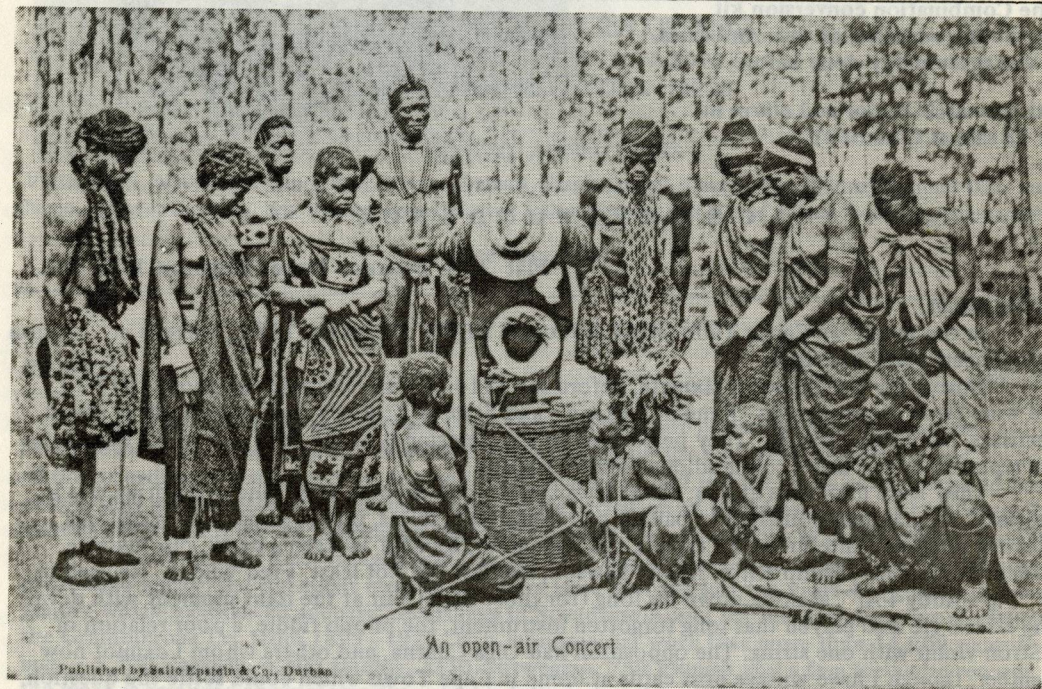
After reading the article on soundbox repairs in your February issue, I thought that you would like to know a method of removing broken steel screws from brass.

The method is as follows. Make up a strong solution of the lavatory cleaner, Harpic. Now soak the part in which the screw is broken; soak it for about an hour, then remove it and try to work out the screw. If you can't, soak it again and repeat it until the screw comes loose.

This method is time consuming, but it can be speeded up if the solution is warmed.

Yours faithfully,

P. W. Temple.



PERIOD RECORD-PLAYERS ON TV AND IN FILMS

Horn gramophones are not infrequently seen in television plays, and rather less frequently cylinder machines. All too often, though, the machines are not played, or, if they are, run at a ridiculous speed, or have a record of 30 or 40 years later put on. Sometimes, too, quite outrageous remarks are made by people who don't know. Some years ago I remember hearing a program on the radio, and the commentator told listeners that cylinder records announce because there is nowhere to stick a label! Another time, one of the Caruso cylinders was played, and some three or four times, the voice faded, and the explanation given for this was unbelievable. When I foolishly wrote to tell them that it was caused by a slight difference in the pitch of the lead-screw and the record grooves, making the stylus occasionally ride up on the crest of the groove, I was told that I was wrong.

One episode that made me cry out in anguish was when some well-known record collectors were on television, and an attempt was made to play a 20-inch Pathé Disc. The demonstrator, after sliding the record all over the place and not being able to find the spindle, left the record cocked at an alarming angle on top of the spindle, and got on with his commentary.

More recently, in Ronnie Barker's comedy episode "The Picnic", a portable gramophone was played, and the soundbox was lowered on to the far side of the record! The soundbox had been turned a few degrees anti-clockwise, so that the needle didn't plough the record up.

It was all the more refreshing, then, in quite recent weeks, to see a play in which an Edwardian gramophone was properly played. The play was E. Nesbitt's "The Phoenix and the Carpet" (in serial form), a children's fairy story. In the children's nursery was a horn gramophone, which turned out to be Pathé, and in one of the episodes, a record was put on, the spring wound up, and the record played properly from beginning to end. The record, incidentally, was Leggett and the Scots Guards playing Offenbach's Barcarolle. Only too often, when gramophones are set in motion on the television, it is obvious we are not getting the sound from the machine, but in this instance, we were.

L.W.

CAN YOU SOLVE THE MYSTERY?

(Hillandale News, Oct. 1976)

from Frank Andrews

The portion of the programme for the Brighton Alhambra reproduced gave no indication as to what was being staged in the theatre for the week in question, however, three women "billed" that week were Jessie Mayland, Rosee Heath in duo with Tom Bassett, and Stelle de Vere, a serio-comic.

If any member has a photograph of any of these three artistes, perhaps they would compare it with the lady depicted on pages 40 and 41 of October last's Hillandale News.

From the pierrot costume one could assume the lady to be a serio-comic, Miss de Vere?

Jessie Mayland was a singer of ballads.

Heath and Bassett were a vocal duo.

Mr. Bert Ross, of the British Music Hall Society, does not recognise "Kershaw" if that really is the name of the woman in the photographs.

(From *THE Phono RECORD* of March, 1926)

WEMBLEY TATTOO ON COLUMBIA

Remarkable Stadium-like Records

The Wembley Military Tattoo records issued as Columbia specials during February represent a notable landmark in recording. Planned several months ago, so high a standard was set in rehearsal, that the records took longer in production than was anticipated. But, as all will agree, they are well worth the waiting.

First, here is a performance that is not merely gramophonic issuing from the confines of a box, but that in its vivid reality, its vast suggestion of open-air space, its effect of playing around one, carries the hearer right back to the wonderful Stadium spectacle.

The Tattoo opens with the Westminster Chimes (8 o'clock) followed by the Retreat. The drums and fifes play "Land of My Fathers," and as the stentorian commands introduce various arms of the services, the respective bands play and the Stadium Choir sing "Jolly Good Luck to the Girl Who Loves a Soldier," "Ship Ahoy!" "Tommy Atkins," "Soldiers of the King," and "I'll Make a Man of You." Then comes the march past of the Brigade of Guards, the pipers first, followed by the majestic Slow Troop to the march from "Le Huguenots," succeeded in turn by the coloursome Quick Troop to the air of "El Abanico." The solemn notes of the Last Post break forth, and through the echoes of distant battle come the voices of tired but indomitable Tommies singing the immortal "Tipperary." It is the March Past of the "Old Contemptibles," and as they draw closer we hear them in "Pack up Your Troubles in Your Old Kit Bag," "Tipperary" once more, and "There's a Long, Long Trail." So we leave the memories of the past and with that inspiring British faith in the future, the bands and Stadium Choir burst into "Onward, Christian Soldiers," faith renewed being typified in the hymn "Abide With Me." Now the troops leave the Stadium area, and the effect of the receding bands as each disappears from sight and hearing is cleverly reproduced. With assembly joined in "God Save the King," the sounding of the Westminster Chimes for 10 o'clock puts the finishing touch to an awe-inspiring sound picture of a historic event.

These are remarkable records, quite unlike anything of the kind before. They are described as authentic records, and seeing that they have been recorded under the supervision of the men responsible for the staging and conduct of the Stadium production, their correctness cannot be challenged.

It will not surprise us if these Columbia Tattoo records stand out among recent productions as phenomenal sellers, for they give a genuine thrill and are in themselves a great recording achievement.

(The Wembley Military Tattoos were staged in the summer months of 1924 and 1925 during the British Empire Exhibitions staged at Wembley Park, Middlesex).

CITY OF LONDON SOCIETY REPORT - London Reporter

The March 1977 meeting of the Society took place at the "John Snow" on Monday, the 8th. The evening's proceedings were in the hands of Committee Member, Frank Andrews, the subject being what he was pleased to call "Birthday Presents".

Able assisted by Len Watts with his slide projector, the basis of the programme was the playing of disc records which had been issued, over the years, in the month of September, traditionally the month which opened the new "Season" for the Talking Machine Trade in Britain, and the month in which Frank was born in 1920. The "Birthday Presents" were one record from each September's releases from 1920 until 1930 inclusive. A second programme is scheduled for next September when the years 1931 to 1941 will be covered.

The slide projector was used to display transparencies of the labels of the disc records which were already on sale in 1920 and other subsequent labels which appeared, either from new record companies or as new productions or new variants of old labels from the existing companies.

Remarking that the only cylinder records on sale in Britain in 1920 were the Blue Amberols of the Edison Company in America and the two minute Clarion wax record from the Clarion Record Co. Ltd. of The Point, Waltham, London, our presenter then informed us that aside from any "Stores" records, the discs available in the shops at September 1920 were Bulldog Record, Coliseum Record, Scala Record, Columbia Record, Guardsman Record, Pathe (Edge-start, 'Scroll' label), Regal, Popular, "His Master's Voice", Zonophone Record, The Winner, and, probably still on the shelves of some dealers, the Venus Record, the last releases known having taken place in the March previous. From specialist dealers the Beka, Odeon and Fonotipia recordings were once more available as direct imports from Germany.

Small items of other talking machine trade news, current in the months of September, were also related and, commencing with the release of a new talking machine in September 1920 – Frank Andrews himself – we also were given a personal but concise history of this new “talking machine” as it grew and developed in the continuing expansion of the gramophone and its records.

The first five recordings played were obviously acoustical and were reproduced on the Society’s “Expert” Hand-Made Gramophone, with external horn, made to the design of E.M. Ginn and his chief engineer, Mr. Phillips. The sides played were:—

Sept. 1920. Regal G7517 “The Penny Whistler” (Mills, Fox) Fred Douglas, baritone.

Sept. 1921. Vocalion R.6031 “Sometimes in my Dreams” (G. d’Hardelot) sung by Eric Marshall with the composer at the pianoforte.

Sept. 1922. “His Master’s Voice” 03785 (from a Victor Talking Machine Coy. matrix, “The Echo Song” [Sir H. Bishop]), Amelita Galli-Curci, soprano, with Barone, flute obbligato.

Sept. 1923. Zonophone Record 2329. “The Miniature” (A. Laycock), Arthur Laycock, cornet, with the St. Hilda Colliery Brass Band.

Sept. 1924. Columbia 3468. “Marcheta” (Schertzinger). Edgar Coyle, baritone.

In September 1925, Frank began his schooling, the same month in which the Columbia Graphophone Company, Ltd. released the sensational recording on a 12 ins. diam. disc, No. 9048, made in the Metropolitan Opera House, New York by the 850 voice choir of the Associated Glee Clubs of America, joined by the 4,000 members of the audience, singing the traditional Christmas hymn, “Adeste Fidelis” accompanied with piano and organ, the reverse having the choir only singing the North of England hunting song, “John Peel”.

This disc was reproduced through the Society’s electric amplifier, the new Goldring-Lenco playing deck, with a variable speed from 16rpm. to 100 rpm, being brought into use for the first time. Frank had brought along his own Shure cartridge with over-sized 78rpm stylus as fitted by “Expert Pickups, Ltd” and we had no tracking troubles as we sometimes have with the earlier playing deck.

Before playing the “Adeste Fidelis” side, we heard two extracts from trade periodicals of the time, describing the “sensational” record, although no mention was made about the recordings having been made by the new Western Electric Sound Recording System.

“A 4,850 Voice Record!”

“There is a record on the Columbia September Supplement, in reading the inscription of which it is almost inevitable that the ejaculation will be made of “I don’t believe it”, and as the record in question is stated to represent the singing of 4,850 voices the thing is not, unnaturally, deemed incredible.”

“For such sceptics, the only answer is ‘Hear it!’”

“It is actually a fact and, at the risk of ourselves being disbelieved, it is stated that the 4,850 voices on the record sound like it. The volume is overpowering, but with the volume is a remarkable definition of tone that makes each section of the body of the singers, tenors, baritones and basses, easily distinguishable.”

“It is an amazing record; a Columbia achievement that will surely be a landmark in gramophone development. Never in the history of music such a record been attempted. Never has such a result been obtained as is to be heard on this record.”

“This sensational issue is a 12” Columbia record of ‘Adeste Fidelis’ sung by 4,850 voices, and on the reverse, ‘John Peel’, sung by 850 voices, at the end of which the applause of the immense audience is plainly heard.”

“This unique record was made by the American branch of the Columbia Company on the occasion of the gathering of the Associated Glee Clubs of America in the Metropolitan Opera House, New York, on March 31st last.....We should be very interested to hear the views of readers on this very remarkable record.”

This record was a “revolutionary” birthday present, in more ways than one, for by the time September 1926 had arrived, it was the practice of most record companies to record electrically. The acoustic recording was dead.

The 1926 title was one which is still on “E.M.I. Records, Ltd.’s” catalogue today, taken from the same matrices. This was Charles Penrose in “The Laughing Policeman”, Columbia 10 ins. No. 4014, later issued in the “FB” series as a 78 rpm. and today available under the Columbia Phoenix 45 rpm.

1927 saw the first opera to be issued made by the electrical recording method, "Il Pagliacci", in English, performed by the English National Opera Company. Also on our presenter's birthday anniversary, the Columbia Broadcasting System began operations from New York with the call sign of "W.O.R." This company was run by the Columbia Phonograph Coy., Inc. of New York but had been financed by the Columbia Graphophone Co. Ltd., of London.

The "birthday present" chosen for this month was "The Trumpet Voluntary", at that time ascribed, mistakenly, to Henry Purcell and had been recorded in the Free Trade Hall, Manchester, by the Halle Orchestra under Sir Hamilton Harty, with Harold Dawber at the organ and Alex Harris, trumpet.

1928, and an Imperial record by Bryan Kent, of Sterndale-Bennett's song "Leanin'", was played as the potential present of the month.

The Salon Decca, from the Decca Gramophone Co. Ltd., formerly Messrs. Barnett Samuel & Sons, Ltd. was a new product at £21.

1929 and the first "RadioOlympia" was held, with radio-gramophones an outstanding feature, and a new record company had come into existence, the Decca Record Co., Ltd. which purchased the former business of Barnett Samuel & Sons, Ltd. but recently re-named the Decca Gramophone Co. Ltd.

The "birthday present" was an "His Master's Voice" Record, No. B.3084 of Edward O'Henry playing his own composition, "Ca C'est Madrid" at the Wurlitzer Organ in Madame Tussaud's Cinema, London.

1930. And the new series of catalogue numbers had been introduced by the Columbia Graphophone Co., Ltd., the "LX", "LB", "PX", "PB", "DX", "DB" and "CB" series and it was from the "DX" series that Frank ended his interesting programme.

Issued in September was the playlet, "To Meet the King," which had been in the programme at the London Coliseum, but which was recorded in the Savoy Theatre, with Jane Comfort, Jack Hobbs, Lewis Casson and Sybil Thorndike. Columbia record No. DX82.

The Chairman, Christopher Proudfoot, proffered an appreciative vote of thanks to Frank on behalf of himself and the members of which there were present quite a fair number, and said he looked forward to the second instalment, in September, with pleasurable anticipation.

FOR IMMEDIATE RELEASE

Allendale, NJ

RARE EDISON TIN FOIL PHONOGRAPH AUCTIONED - First one ever auctioned in United States brings \$ 4000.

Eastern Musical Antiques, Inc. purchased what may prove to be the first production model, "tin foil" phonograph invented by Thomas A. Edison one hundred years ago.

At 2:00 PM, March 12, New Jersey Auction Service auctioneer, Howard Wikoff, held up a wooden carrying box containing the phonograph and announced, "Here we have an Edison Phonograph. Who will give me \$300 for it?" The excited crowd sat breathless as the bidding went to \$2000 then \$3000. As the hammer dropped at \$4000, the crowd broke into wild applause.

The buyer, Eastern Musical Antiques, Inc., represented by its president, William M. Endlein, said, "I would have gone to \$15,000 if I had to. This machine is priceless."

The gold lettered inscription on this machine reads, "EXPERIMENTAL APPARATUS FOR ILLUSTRATING THE PRINCIPLE OF THE EDISON SPEAKING PHONOGRAPH".

Eastern Musical Antiques, Inc. plans to exhibit this rare purchase throughout the United States this year as part of the 100th Anniversary of the Invention of the Phonograph.

Mr. Endlein explained Eastern Musical Antiques, Inc. are dealers in rare and unusual phonographs and musical devices. For further information write:

Eastern Musical Antiques, Inc.
Box 297
West Orange, N.J. 07052
(201) 731-3322

THE TRUTH ABOUT THE PHONOGRAPH

By Frank Merry

When Thomas Alva Edison startled the world with his electrical wonders he at once became America's pet wizard. Then, very like a wizard, or a chairman of companies, he began to congratulate himself in advance about what he was going to do. He would, he declared, invent a machine that would talk. This was a plain statement and the public, believing it, waited expectantly. In due course came advance paragraphs from America giving particulars of the invention. The machine had been spoken into and had reproduced every word. No reputation, however, had preceded it as a musical instrument—save the mark! Nothing was hinted as to a kind of mechanical mouth-organ, a vile multiplier of horrible brass band selections. No, the machine was going to talk and nothing else.

It may be remembered, too, that about the time of this invention certain old-fashioned instruments of musical torture were falling into decay. Under the influence of primary education the schoolboy had forsaken the Jew's harp in favour of a study of the penny dreadful. It was a change for the better, for who would not risk the chance of being knocked down and walked upon, once in a way, rather than be permanently serenaded with the gentle, but soul-torturing Jew's harp. The barrel organ too, was fast disappearing in favour of the modern piano organ, which did not savour of internal melancholy, and moreover, could be tuned. The art of making music with a comb and tissue paper had been banned also in well-regulated households, for had not the *Lancet* declared it to be un-hygienic? The world was approaching a blessed era of peace from all forms of torture by ear, and who dreamt that this be-funnelled sewing machine would wreck it?

How artfully the thing was first smuggled into this country. It was announced that a certain politician had spoken into it, and the thing had shown an almost Liberal instinct in repeating exactly what Gladstone had said. Then phonographic seances were held, whereat each member of the audience were heavily bribed, so that, whatever kind of brass band selection they heard inside they came forth declaring unanimously that the machine had spoken in tones absolutely human. Who would dare affirm as much to-day?

Of course, then the Press took it up. It was a wonderful invention. It would abolish newspapers, a matter which the newspapers themselves didn't seem to mind. It would promote the union of English-speaking peoples, the laying down of armaments, and a number of other things which every new invention is going to do—but doesn't.

Then the phonograph was dumped down in front of the actual public on a penny-in-the-slot basis. Anxious to hear the thing talk the public eagerly scanned the programme of performances. The first item was a march by the celebrated Hurdy-Gurdy Yankee-German Band. The second was a quartett of brass instruments, the third a cornet solo, the fourth a cornet duet. There was no evidence of a phonograph that talked. One machine was certainly announced to possess a record of "Home, Sweet Home," as sung by Madame Patti, but everyone who tried it came away with a disappointed countenance. When asked the reason of this, one half of them complained that they could not hear properly, and the others declared it was not "Home, Sweet Home" at all, but an old record of "Yankee Doodle" on the piccolo, played backwards.

And this was the marvellous invention of which we had hoped so much—a croaking imitation of the vilest musical instruments under the sun. No refined sounds could possibly be reproduced by it. Nobody ever heard a violin solo by Wieniawski, a pianoforte nocturne by Chopin, an orchestral movement by Beethoven or Wagner, or even a simple part song rendered by the phonograph. No, nothing but the strident tones of the brass band served up on the principle of the famous menu of herrings and bread, which consisted of first course, bread; second, ditto, herrings; third course, bread and herrings; fourth, herrings and bread. Who wants to hear a quartett of brass after a selection by a brass band, or a cornet duet after that. Nobody; but the fact is that the machine would record nothing else. Moreover, bad as the original instruments were, the imitations in the phonograph were ten times worse. Take the paper and comb, the concertina, the tin can and string, roll them into one and jingle them all together with a barrel organ obligato, yet the phonograph as an instrument of torture beats them hollow.

That was the early phonograph in its neolithic period. Now it has reached a stage wherein it can sing comic songs of a depraved pattern, and even croak out some preliminary announcement concerning them. This was partial satisfaction, though people asked, "Is it because it was invented in America that it has such a nasal accent?" However, by means of the comic songs it has touched a vital chord in the breast of the English people. There is a large section of the dear British public to whom the theatre and music hall are haunts of evil. But the good folk's horror of these institutions is only exceeded by a burning curiosity concerning what takes place in them, and a secret and keen enjoyment of all plays and comic songs whatever. They love to spend their Saturday evenings at church dramatic performances and in listening to amateur comic songs of a semi-religious character. But after a time these tempered dissipations pall, and they long for the delights of a real play and an actual comic song. To these good people the phonograph has come as a great boon. There is no puritanical canon in respect to the phonograph, and it has become a beautiful and touching experience to see a whole family of irreproachable piety crowding round the sitting-room table upon a Sunday afternoon, listening to the voices of Mr. Dan Leno or George Robey tinged with a slight American accent as they issue forth from the household phonograph.

This phonograph epidemic is on the increase. It has become a hobby, like stamp collecting, or the camera. You attend an evening party, and instead of those assembled contributing a song, recitation, or a few old card tricks to the evening's entertainment, each guest brings his own phonograph and the company are enlivened with the same band selections and comic songs, over and over again. While one phonograph performs the rest of the company wind theirs, and are all ready to start them off directly an opportunity occurs. The affair usually concludes with an orgie in which a dozen or so phonographs are set going simultaneously. And this is the invention that was to have reproduced the voices of absent friends, abolished war and brought about an era of peace on earth.

Alas! it is another well advertised Yankee swindle. The American people must be a down-trodden spiritless race, and can have no taste in the matter of pure speech or the ear-pleasing sounds belonging to music. Otherwise when Edison produced his first phonograph they would have lynched him on the spot.

(From the July 1904 issue of "MUSIC")

PAPER AND THINGS

by George L. Frow

Among the various people and postal packets that have crossed my doormat in the past few weeks has been James Dennis, a Vice-President of the Society. As might be expected, we

managed to achieve a lot of hobby talking, and in this he did mention to me that he has for disposal a quantity of Russian G & T records in original sleeves. Being James Dennis he will have extracted all the quality vocals, naturally, but the rest he says, are middle-of-the-road items, and he welcomes enquiries from anyone who can clear the lot at an agreed price. His address is [REDACTED] Ipswich, Suffolk, and he will answer enquiries containing a stamped addressed envelope or reply coupon.

If you are a G & S enthusiast (and many G & T enthusiasts are also G & S), and you want to keep up to date with the British scene, write to Michael Walters, c/o British Museum—Natural History, Tring, Herts, HP23 6AP, and if an s.a.e. is enclosed he will send you a privately circulated summary of much of the G & S and light opera world here. As this is a regularly issued **private** venture, may I make a suggestion that if you were to enclose a pound note, Michael will continue to send his publication to you until the postage absorbs the pound, and that's not very long as we know. The issues have reached No. 6 so far.

Jerry Madsen, [REDACTED] Minneapolis, Minnesota 55420—who is coming to the Edinburgh Symposium incidentally—has gone into print with four useful catalogues he has asked me to mention. These are:—

- (a) Dealers' Supplement for Diamond Discs (32 pp) of mid-1929 (one of the last)
- (b) Busy Bee Cylinders and Accessories Catalogue of early 1900s
- (c) Repair Parts of Edison Diamond Disc Phonographs
- (d) Repair Parts of Edison Amberola Phonographs.

These four catalogues are available from Jerry Madsen at his address for £1 apiece, and I think he would accept pound notes to save sending a money order. The Busy Bee label was adopted by the mail-order house of the O'Neill-James Company of Chicago, but the records fitted only the Busy Bee Phonograph and vice versa, though it was very close in appearance to the Graphophone and no doubt made by that Company. As if to rub in this incompatibility with other makes, the first half of the catalogue reads down the page, while the record numbers in the second half read upwards, and ever since noticing this, I have been trying to think for what reason.

George Fudge of [REDACTED] Bridgwater, Somerset, TA6 5NU, tells me he is still making 19 inch FIRESIDE horns, and trying to keep up with demand. However he invites enquiries, and also offers a version that is slightly smaller than the correct Edison size, and being light fits straight on the reproducer. I suppose that as the joint author of a forthcoming book on the Edison Phonographs I should take him to task for introducing the spurious, but George's horn replicas are so good that he can be forgiven anything. The book, by the way, is going through the printer, slowly I will admit, but there's lots of it, and as soon as there's any danger of it being ready, it will be advertised, never fear.

This brings me to the spate of articles, both good and bad, that have assailed us during the first third of this Centenary Year, and a saying of the late Ernest Bevin comes to mind. Bevin was a Foreign Minister of a generation and a half ago who didn't have the advantage of much education in his youth, but after a troublesome meeting with the Russians at a United Nations conference remarked at their use of "clitch after clitch after clitch" in their intransigent arguments. That description when applied to a number of recent "Centenary of the Gramophone" (sic) articles that have beset us, seems to fit just like a glove. (Several 'clitches' there). In about eighty per cent of these all the old clichés and chunks of paragraphs from the standard phonograph histories, together with the now-established errors from them have been thrown together by various journalists, a lot of them unknown to us—or certainly to this member. The other twenty per cent of the articles have taken up aspects of the phonograph and gramophone not usually covered, and these are welcome. Brian Rust for instance, in the May **Gramophone** opens up new pages for me at least by going into detail about recording progress in the United States, ground possibly covered by the American printing of Gelatt, which I have never seen. In the

same issue, John Borwick, the Technical Editor, ploughs knee-deep in familiar furrows. A magazine called **Hi-Fi Answers** covered the same material with no distinction and lots of imported errors in February, while Donald Aldous in **Hi-Fi News** introduced some good points and attempted to find some others the rest had missed, which he managed well. In the photographs accompanying, my IDELIA was described as a TRIUMPH and has been suffering a touch of the social inferiorities ever since. In the same issue Adrian Hope examined early patents (something that has been my lot of late), and produced interesting material; this is a research area little touched.

The **Times** of April 18th devoted four pages to a Centenary Special Report, and produced some good journalism—several bore familiar gramophone correspondents' names—particularly discussing present and future trends, and for those who harbour worries about obsolescence of their disc recordings, the opinion was expressed that discs will be with us for as far ahead as can be envisaged, the disc and sleeve still having storage and advertising advantage over cartridge or cassette. Sleeves of the sixties too are now collected, a book has been written on them, but they are for rock and pop supporters. Perhaps at the end of the year, that will be the time for a look back over the Centenary journalism.

Lastly, I have had a member's book sent for review, **Clockwork Music** by David Trigg, who has demonstrated his machines on Radio Leeds and on television. David has drawn very heavily on the standard reference works, **Hillandale News**, etc., and tried to introduce something new in the persons of music hall stars on records. This is to reach a wider readership, and is in my opinion, for what it is worth, a mistake; a series of two or three booklets the first on the history of the talking machine, the second on music hall on the talking machine, opera, etc. etc. are badly needed and would surely have created a demand among the readers the book aims at. However, as he says in the Introduction, the readers of the book are his radio audience, so it appears that he and his publisher know what they are aiming at. The book is illustrated abundantly by David Trigg, and is a paperback of 63 pages; the publisher is Arthur H. Stockwell, Ltd., Ilfracombe, Devon, EX34 88A, to whom one should apply for copies, but no price is indicated.

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Comprising a history of its invention and development; containing also directions, helpful hints, and plain talks as to its care and use, etc.

Containing in addition a reprint of an interesting series of papers known as the "OPENER PAPERS" and "PHONOGRAPH SHORT STORIES."

Price, handsomely bound, 5s. net.

To those who wish to enter into the study of the science and details of the Phonograph, its various types and modes of use, the above publication will be found most valuable.

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Nov. 1900

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ADA JONES IN CONCERT "The First Lady of The Phonograph". Renowned Pioneer Recording Artist, Master of Dialects, Comedienne, in an hour-long presentation of stellar performances. Milford Fargo, Miss Jones' devoted researcher, narrates biographical background and gives record data. Waiting at The Church, The Hand of Fate, My Carolina Lady, On A Little Side Street, Will You Be My Teddy Bear?, Mr. & Mrs. Malone and over a dozen more outstanding Ada Jones recordings from 1904 to 1922 are included.

WILL OAKLAND GOLDEN ANNIVERSARY 1904-1954

An extremely rare production done by Will himself shortly before his death. The famous counter-tenor, minstrel man, vaudeville trouper narrates his own choices from vintage records of his Victor output. Many co-stars, fine tunes and air-shots round out the reminiscences of this recording pioneer. Biographical information and a tribute to Will by a member of his final engagement cast are included. Some of the old tunes heard are: Silver Threads Among The Gold, Sing Rockabye Baby To Me, Evalyne, Just For Tonight, Meet Me in Blossom Time, When The Rainbow Shines Bright at Morn—and more. This is a forty minute journey into the past with a man who lived there.

BILLY MURRAY ENTERTAINS #1 "The Denver Nightingale"

The most popular "popular" recording pioneer, in performances selected and told about by his personal chum, Jim Walsh (conductor of "Favorite Pioneer Recording Artists" department of HOBBIES magazine). Some of the numbers heard in this hour are: Up In A Coconut Tree, Cheyanne, I Would Still Love You, Blue Feather, The Irish Were Egyptians Long Ago, Shut The Door—They're Coming In The Window, and others. Also heard, as co-stars on some tunes are Ada Jones, Aileen Stanley and Walter VanBrunst.

BILLY MURRAY ENTERTAINS #2 "The Denver Nightingale"

A second great, but completely different, hour with talented, energetic Billy Murray, comedian/tenor. Jim Walsh, newly named to "Who's Who in America", narrates and recalls his friendship with Billy. Tunes heard include: I'm A Poor Married Man, Some Little Bug is Going To Find You Someday, I Wonder Where My Baby is Tonight, You'll Come Back, the entire "A Miniature Concert" by Eight Popular Victor Artists—and more.

UNCLE JOSH THROUGH THE YEARS 1898 - 1919

The timeless country humor of Cal Stewart, creator of "Punkin' Centre" as programmed and narrated by Reverend John A. Petty, the outstanding Stewart researcher—collector. Featured in the hour's presentation are the most rare Uncle Josh cylinders and discs. Some of the Routines you'll hear are: Uncle Josh and the Sailor, County Fair at Punkin' Centre, Uncle Josh in Police Court, Uncle Josh and The Bunco Steerers, Uncle Josh's Comments on the Signs Seen in New York City and other rarely heard recordings by the old master, Cal Stewart.

MORAN AND MACK "The Two Black Crows"

The black-face comedians of Ziegfeld and vaudeville fame as heard on their immortal Columbia recordings. We believe this hour includes ALL their issued sides—16 great segments of delightful wit and humor. Titles are: Our Child, Two Black Crows in The Jail House, Two Black Crows in Hades, Esau Buck, Foolishments, Elder Eatmore's Sermon on Throwing Stones, and all eight parts of Two Black Crows! Beautifully re-recorded and "quotable". Narration gives biographical information and much record detail.

EDNA WHITE, TRUMPET VIRTUOSO

"Edison's Favorite Trumpeter" narrates two of her own productions, "The Sound of The Trumpet" (1967) and "The Royal Trumpet" (1975)—which she produced at age 83. Included are most of her Diamond Disc recordings, biographical information and two UNISSUED Edison performances, not previously available. A most unusual program, largely narrated by Miss White. She introduces many of the records and gives an interesting history of the trumpet. (1 hour).

BANJO GREATS

The top recording banjoists of the past, with excellent narration by one of today's foremost banjoists—"Banjo Dan" McCall! Some of the artists heard are Frederick J. Bacon, Parke Hunter, Vess L. Ossman, Eddie Peabody, Harry Reser, Fred Van Eps, and Charles McNeil. The tunes include: Persian Lamb Rag, A Footlight Favorite, Jack Tar March, The West Lawn Polka, You Don't Like It—Not Much!, Pearl of the Harem, I'm Coming Virginia, Whipped Cream and many more. If you enjoy banjo, this show will be your ringing favorite! A really marvelous hour of entertainment!

THE OLD RECORD BOX

A beautifully recorded series of programs, produced by Fred Harrington in 1967. He plays groups of cylinder records from his collection and gives brief introductions to each selection. Select any four programs, by title, in any order, to fill an hour-long production. Program names give an idea of their interesting content: Introduction; Over There; The Golden Years; Courtin'; Home Sweet Home; Drifting & Dreaming; Smartaleck; The Auld Sod; A Wee Bit o' Scotch; Let's Dance; Listen to The Band; Naughty! Naughty!; Children's Day; A few Favorites; Sampler; Sunday; Indians; Show Biz; Something Different; Love; Potpourri; To The Ladies; Song & Patter; Poor Lost Souls; The Home Front; Singalong; The Lively Ones; A Few More Favorites. When ordering THE OLD RECORD BOX, please include titles of the programs you wish, *in groups of four*. That will comprise an hour-long production (\$6.50 for each four programs ordered).

OLD SONG FAVORITES

"A Wide variety of songs people once loved to hear—and sing" as re-recorded from cylinder records played on Edison phonographs, by Fred C. Harrington. Hundreds of cylinder performances grouped into hour-long programs. Several programs include excellent narration by Mr. Harrington. Fidelity varies from acceptable to excellent, depending upon the cylinders and continuing improvement in re-recording technique. For a complete list of contents of this series, please send a long self-addressed envelop with postage to cover a 2 ounce mailing.

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